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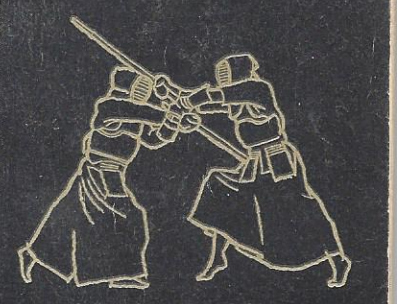
BLACK BELT 68

WORLD'S LEADING MAGAZINE OF SELF-DEFENSE

YEARBOOK



- SHORINJI KEMPO: DYNAMO OF DHARMA
- TRAINING METHODS OF BRUCE LEE
- FIFTY TOP FIGHTERS IN THE WORLD
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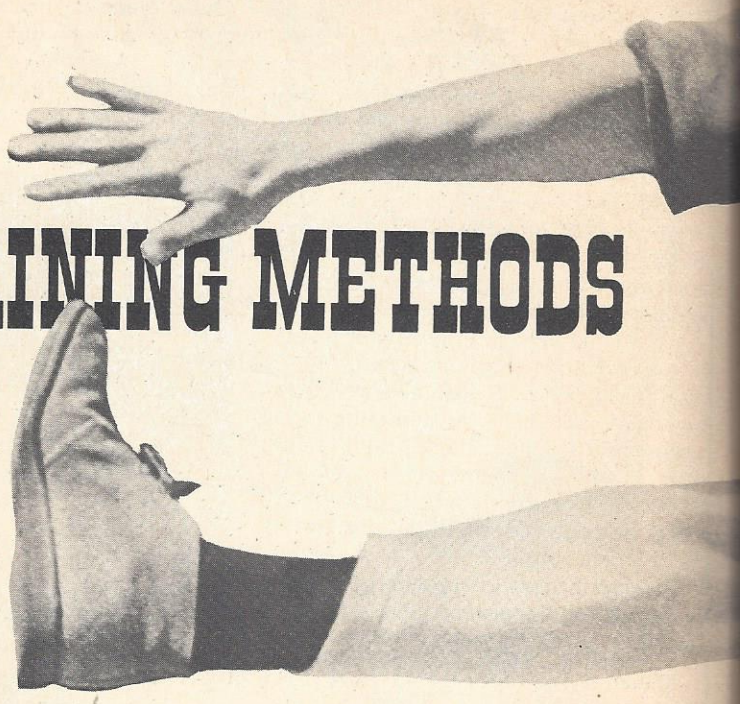
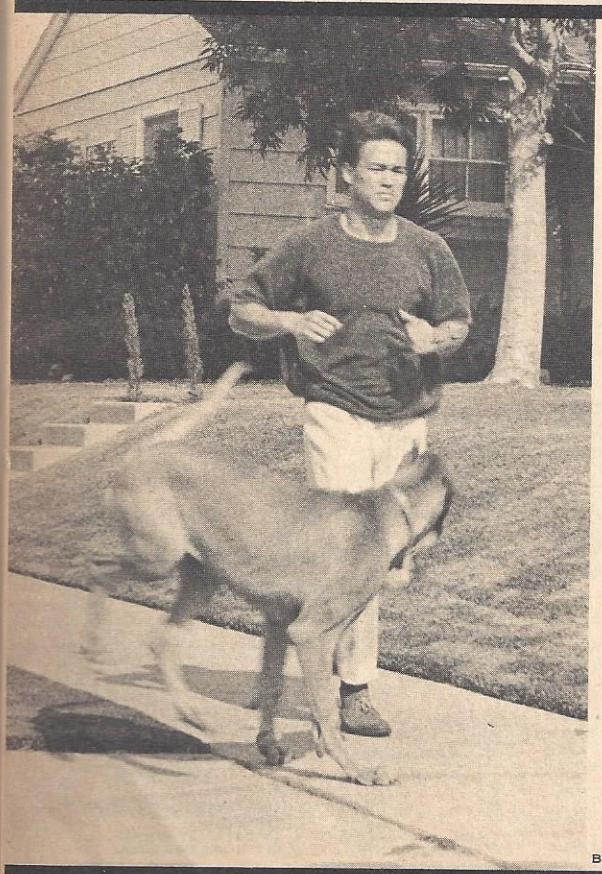
BRUCE LEE'S TRAINING METHODS

By Mitch Stom





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(Since the controversial articles in the October and November '67 issues on Bruce Lee, we have received several inquiries on his training method. Here we present most of his training equipment and his daily work-outs. Some of the equipment he uses he created, and others he alters to fit into his way of fighting which he named, "Jeet Kune-Do.")

"I believe that the only way to teach anyone proper self-defense is to approach each individual personally," says Bruce Lee. "Each one of us is different and each one of us should be taught the correct form. By correct form I mean the most useful techniques the person is inclined toward. Find his ability and then develop these techniques."

Bruce doesn't think it is important whether a side kick is performed with the heel higher than the toes, as long as the fundamental principle is not violated. "In most classical martial arts training is a mere imitative repetition – a product – and individuality is lost," says Bruce.

Bruce explains that in Jeet Kune Do he emphasizes physical conditioning as a must for all martial artists. "If you are not physically fit," says Bruce, "you have no business doing any

RUNNING is the king of all exercises. Bruce feels that everyone should include running as part of his exercises. He does it daily, 15 to 45 minutes (2 to 6 miles.)

PHOTO BY JOE BODNER

hard sparring. To me, the best exercise for this is running. Running is so important that you should keep it up during your lifetime. What time of the day you run is not important as long as you run. In the beginning you should jog easily and then gradually increase the distance and tempo, and finally include sprint to develop your 'wind'."

Bruce runs daily from Monday to Saturday, 15 to 45 minutes (2 to 6 miles) without pausing. At times he adds Jeet Kune Do footwork between the running.

Bruce believes that each individual should include a supplemental training schedule; that is, he should not just rely on training in the gym or school but should have his own training schedule between the gym training sessions. This he can do with different equipment.

Bruce relies on this supplemental training and follows it faithfully to keep in top physical condition. His training emphasizes speed, agility, power, flexibility, endurance, timing and co-ordination. He also believes in proper nutrition and sufficient rest.

Bruce warns, "Just because you get very good at this supple-

CYCLING is another conditioning exercise. Bruce goes seven miles every other day on the stationery bicycle. He also uses the pedal bicycle for short errands.

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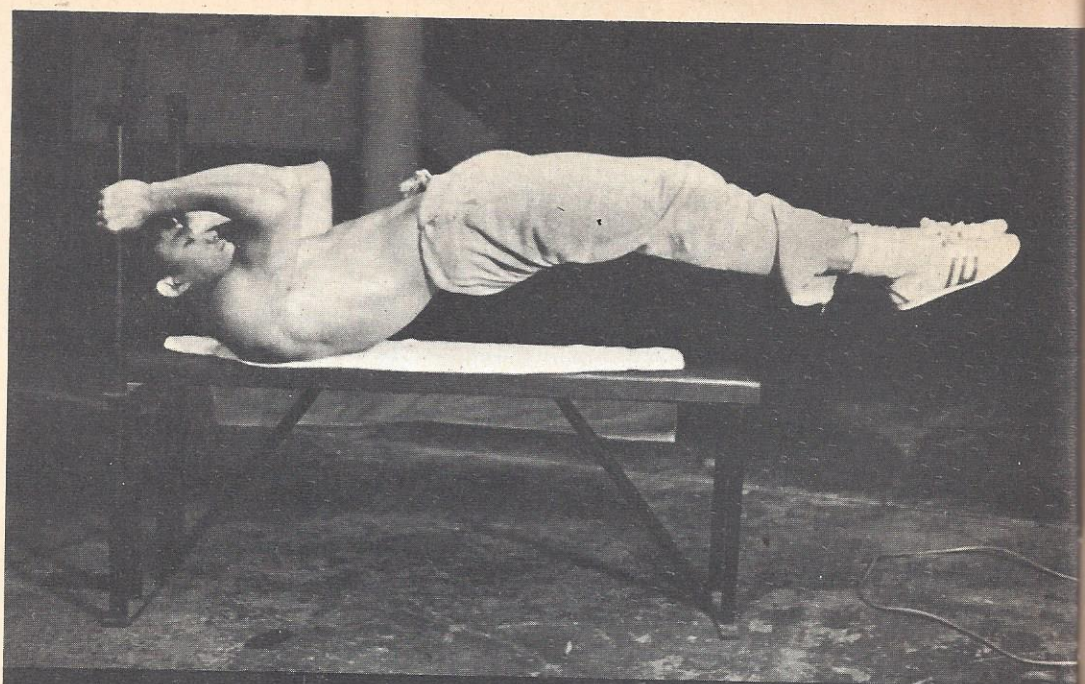
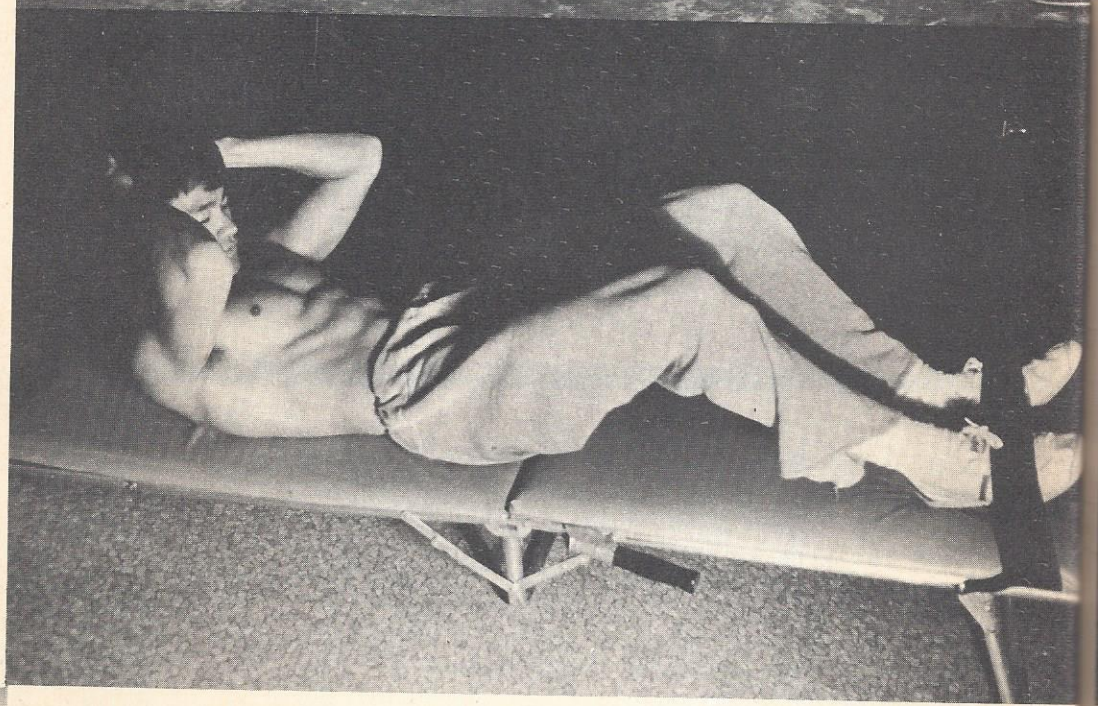
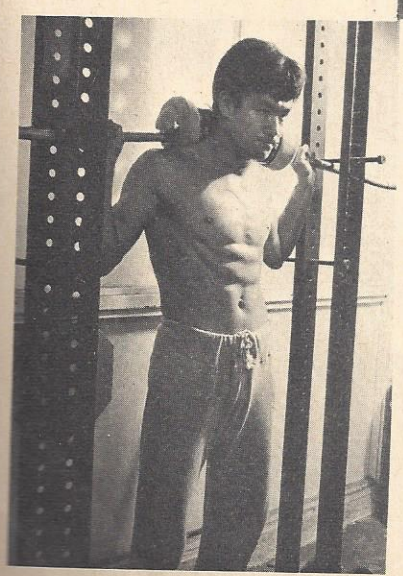


LEG RAISES is a very valuable exercise to develop the lower stomach muscles. Here Bruce does one of the more difficult exercises. It takes years of training to perform this feat.

SIT-UPS is a must for all martial artists who participate in sparring matches. Bruce does this exercise daily to develop the upper stomach muscles.



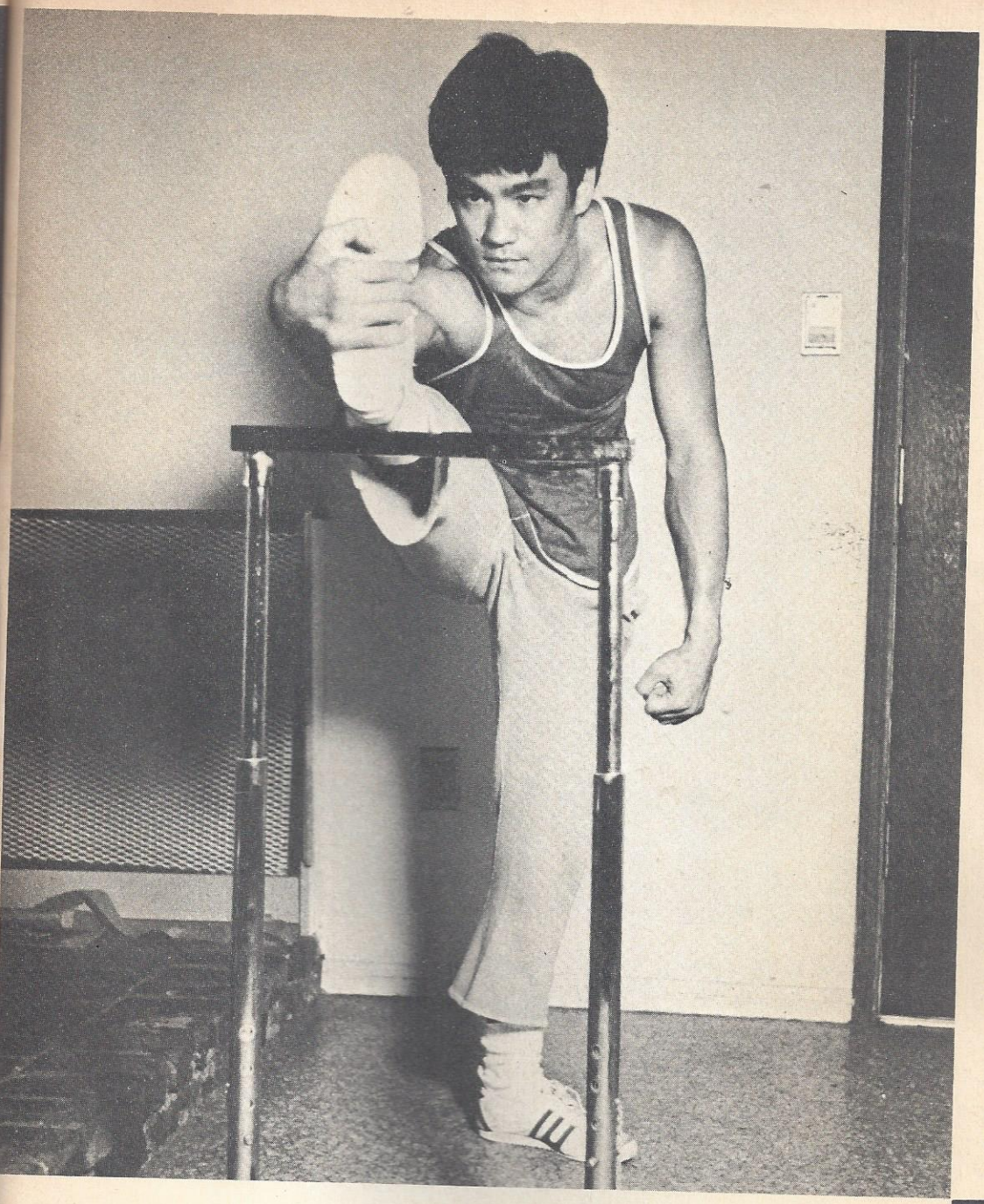
ISOMETRIC exercise with a bar helps develop the legs. Bruce does this exercise by raising his heels and pressing his back to the bar.



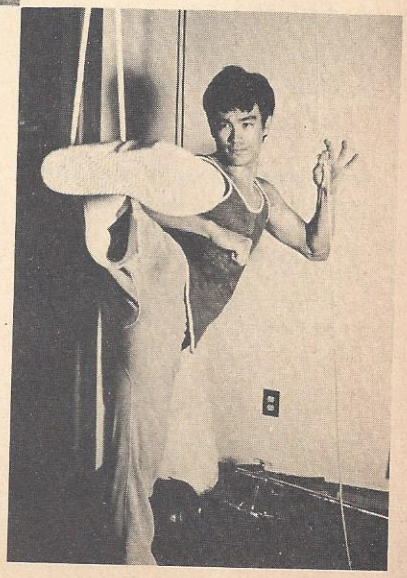
mental training it should not go to your head that you're an expert. Remember, actual sparring is the ultimate, and this training is only a means toward this."

Besides running, Bruce also believes in exercises for the stomach – sit ups, leg raises, etc. "Too often one of those big belly Chinese masters will tell you that his *chi* or internal power is sunken to his stomach," Bruce laughs. "He's not kidding, it is sunken, and gone! To put it bluntly, he is nothing but fat and ugly."

Bruce refers to his hands, feet and body as the tools of the trade. The hands and feet must be sharpened and improved daily to be efficient. To do this Bruce introduces some of his training equipment that all martial artists can utilize. There are

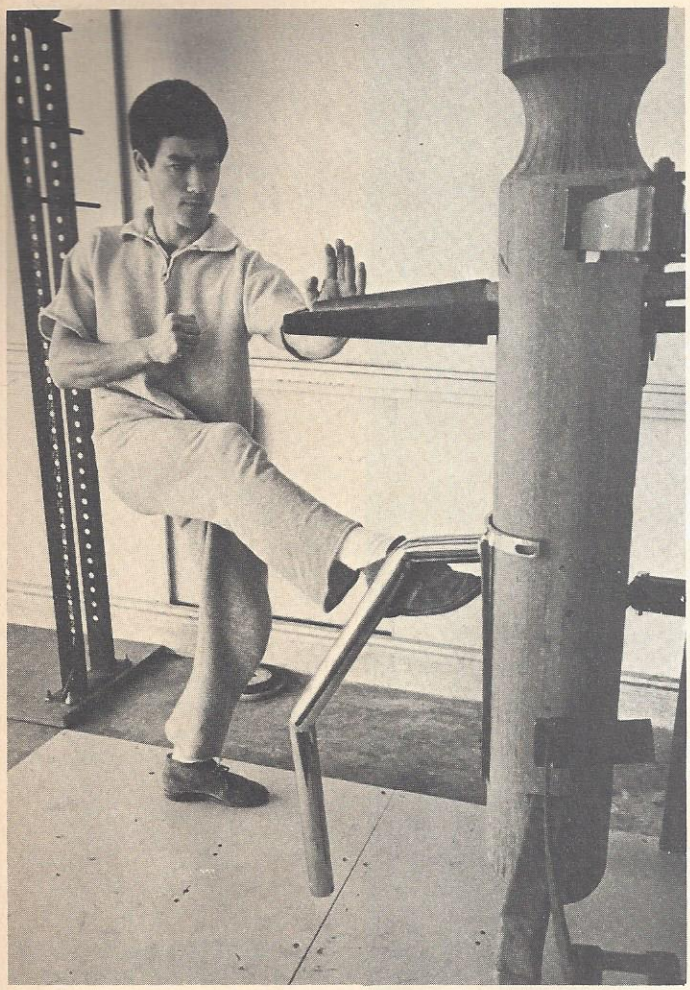


LEG STRETCHING is to develop flexibility, essential to all karatekas. The portable stand is adjustable to the desired height, and the foot is placed directly on it. Pressure is placed on the leg by moving one's body forward. **Below,** leg can be stretched by placing it in a loop, and the rope which is supported by pulleys can be pulled to any height.

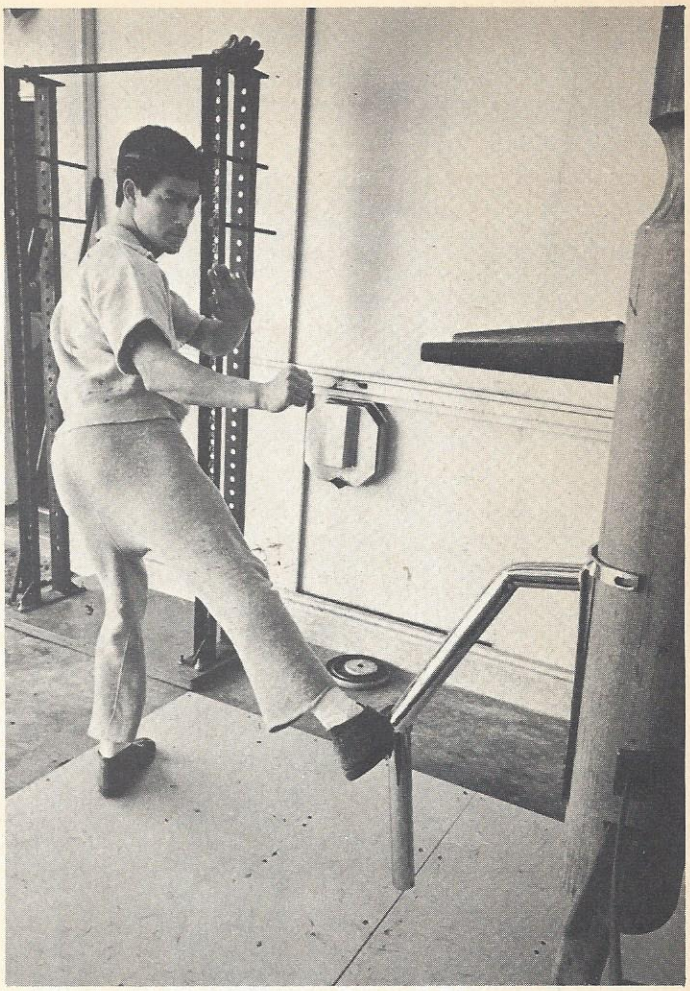


others especially built for Jeet Kune Do which we will not go into now.

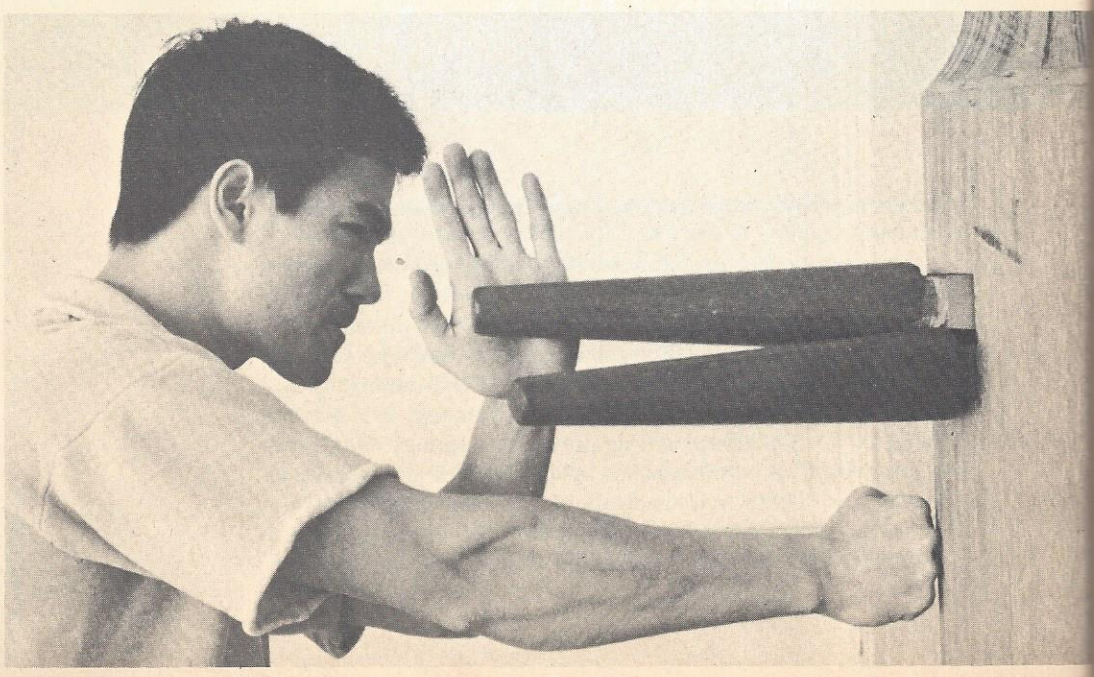
One unique but useful piece of training equipment Bruce uses is the portable teach wood dummy which he brought over from Hong Kong. Bruce improved this dummy over the Wing Chun Gung Fu dummy. Bruce uses the dummy to develop power and better techniques. The dummy is approximately 6 feet tall and 12 inches in diameter. It is erected upon an 8′ x 8′ platform and supported by a springy metal. The dummy has two portable hands below the neck and another in the center. They stretch out about two feet. The hands are constructed loosely and are removable. The dummy also has one metal leg that extends out and downward. Its hands are



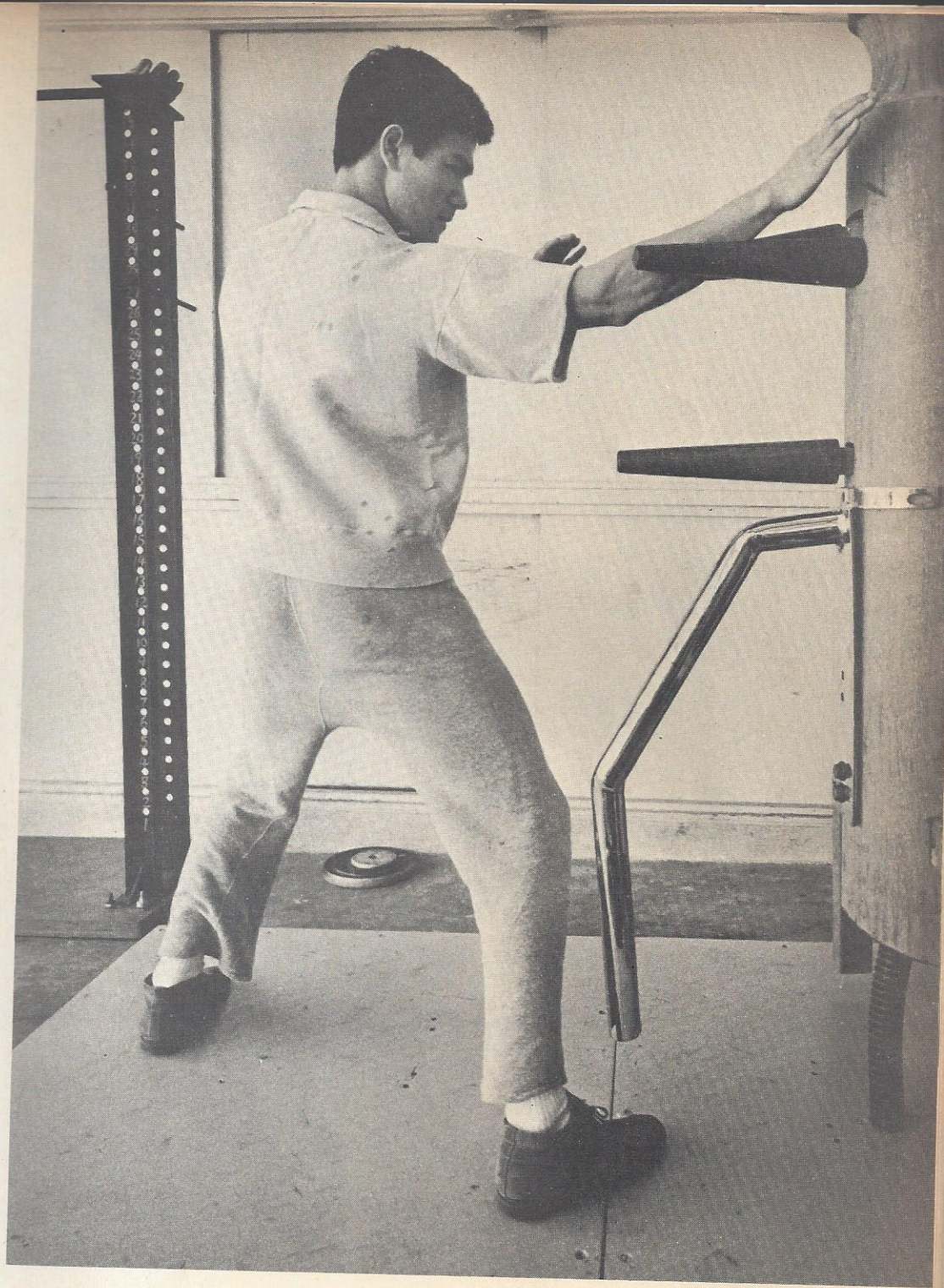
FRONT KICK to the groin and immobilizing the hands is one technique that can be practiced with a wooden dummy. Note Bruce's right hand which is ready to counter.



SHIN KICK is a vulnerable spot, according to Bruce. Since one foot is normally advanced, Bruce feels it is logical to consider this as a primary target.



IMMOBILIZING AND PUNCHING simultaneously is a common technique in JEET KUNE DO practice. Bruce feels that the dummy has a place in his training because it can take punishment.



PENETRATING THE INTERIOR LINE can be practiced with the dummy as the hands are extended out. Bruce attacks to the eyes after the penetration. Note his front foot placed in front of the dummy's leg. This teaches him to protect himself from any kick by the opponent.

used to practice *pak sau* (blocks and punches) and also for techniques in *chi sau* (sticking hands). The dummy will never replace a live sparring mate but it is very useful. For pak sau, blocks and pull techniques can be done with full force as the dummy can't be damaged. Blows can be delivered without any damage to it. The dummy is useful in teaching one to punch straight too.

The dummy's foot is beneficial in teaching the martial artist to always place his front leg automatically to lock the opponent's leg, thus preventing him from kicking. It is also valuable for practicing shin kicks.

Bruce uses several different punching bags: the square wall bag filled with beans to develop depth and penetration techniques. It also gives a feeling of hitting someone. Kicking techniques can also be applied to this equipment.

The heavy, cotton-filled, 70-lb. boxing bag is used for both punching and kicking techniques. "This bag is very valuable for my training in developing timing," says Bruce. "It teaches me to kick at the right moment and at the right distance to deliver the most powerful kick I can generate."

The heavy bag is also used to unleash heavy, continuous punches. This is to keep the opponent off balance and prevent him from recovering. The danger of training with the heavy bag is that it doesn't react to one's attack and sometimes there

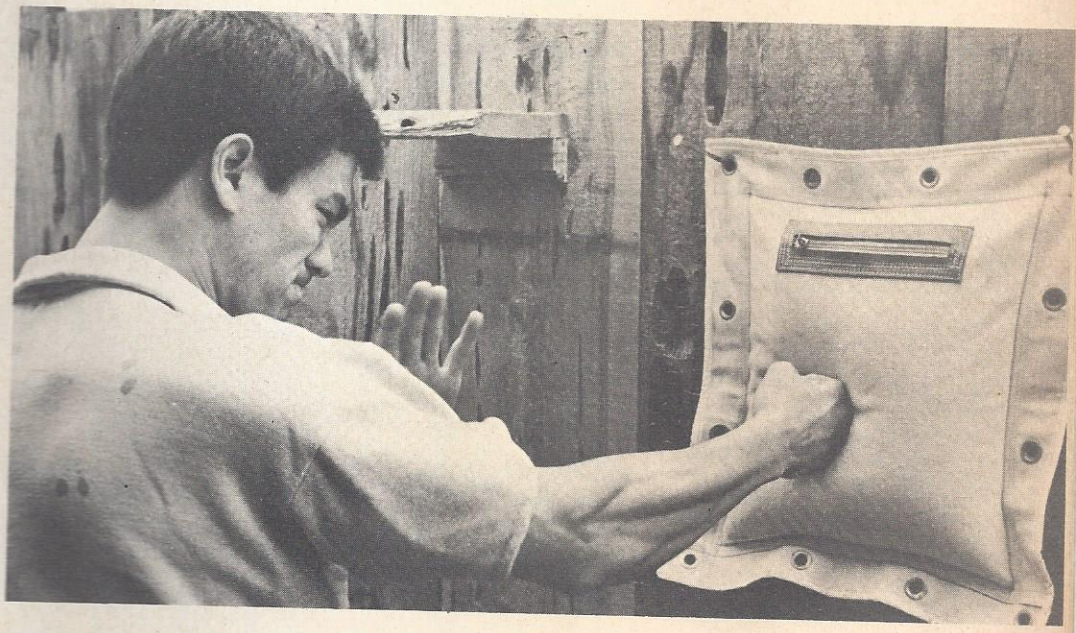
HOOK KICK can be practiced on the above smaller bag or on a sheet of paper. Bruce believes in variation in working out. He likes to use different equipment in doing the same technique.

is a tendency of thoughtlessness. One will punch the bag carelessly and will be vulnerable in a real situation if this becomes a habit.

Bruce's suggestions on the heavy bag: "The first rule is always to keep yourself well covered at all times and never leave yourself open while sparring around the bag. By all means use your footwork – side stepping, feinting, varying your kicks and blows to the bag. Do not shove or flick at it. Explode through it and remember that the power of the kick and punch comes from the correct contact at the right spot and at the right moment with the body in perfect position, not from the vigor with which the kicks or blows are delivered as many people think."

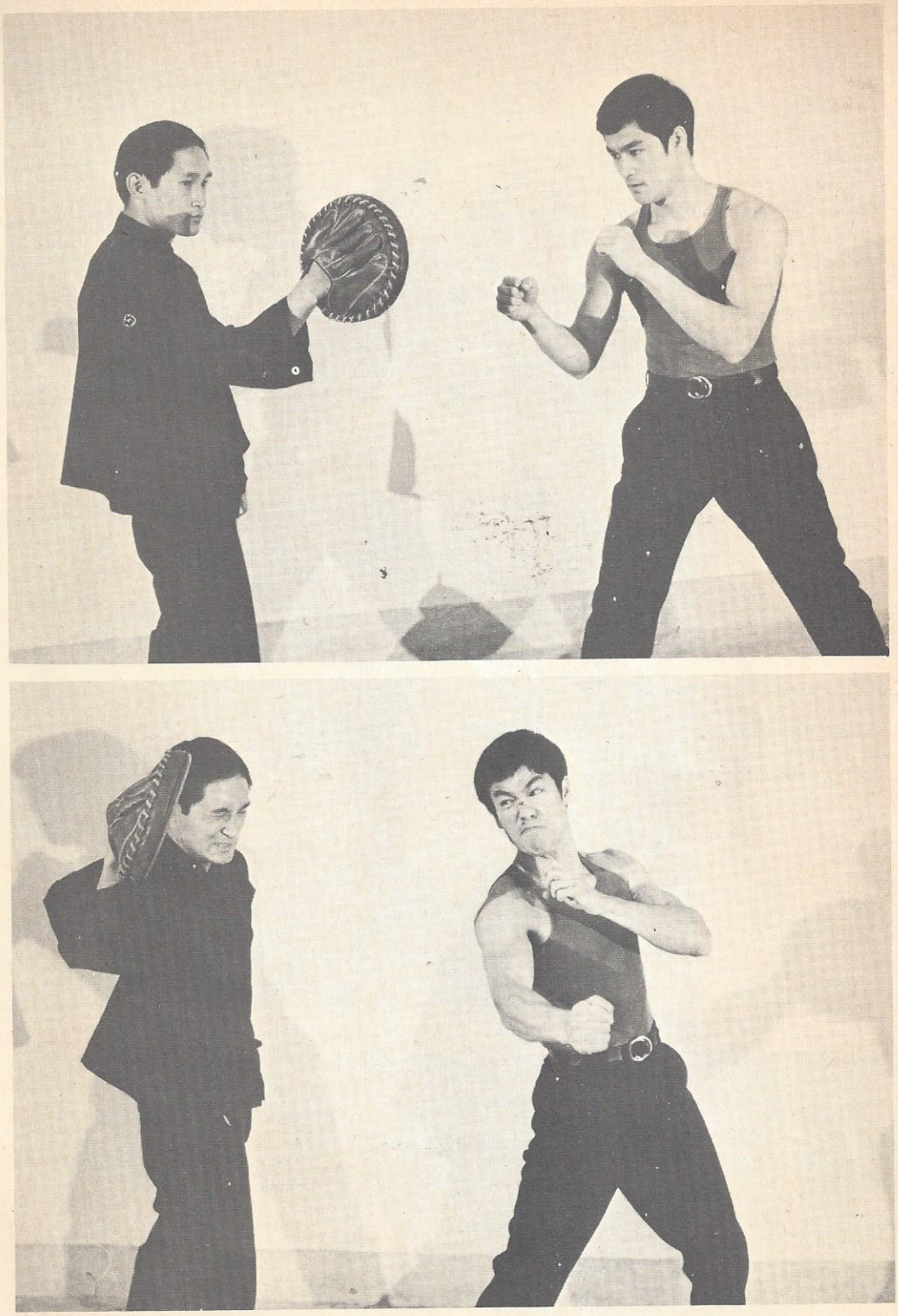
The olden days speed bag which is supported by a pair of springy cords is very functional, according to Bruce. This bag is useful to develop footwork and combination punches. He prefers it over the modern platform speed bag because the platform bag only functions as a rhythmic exercise instead of a timing exercise apparatus. He feels that no one fights like that. It is only useful to sharpen the eyes and to keep the hands high.

"The olden days punching speed bag teaches you to hit straight and square," explains Bruce. "If you don't hit it straight, the bag will not return directly to you. Besides teaching footwork, you can hit the bag upward too. Another important func-



WALL BAG filled with beans is used mainly for punching, although kicking techniques can also be applied. Equipment is used mainly for depth and penetration.

HEAVY BAG filled with cotton and weighing about 70 lbs. is one of the most important equipment. Here, Bruce explodes a side-kick; impact jolts his partner forward.



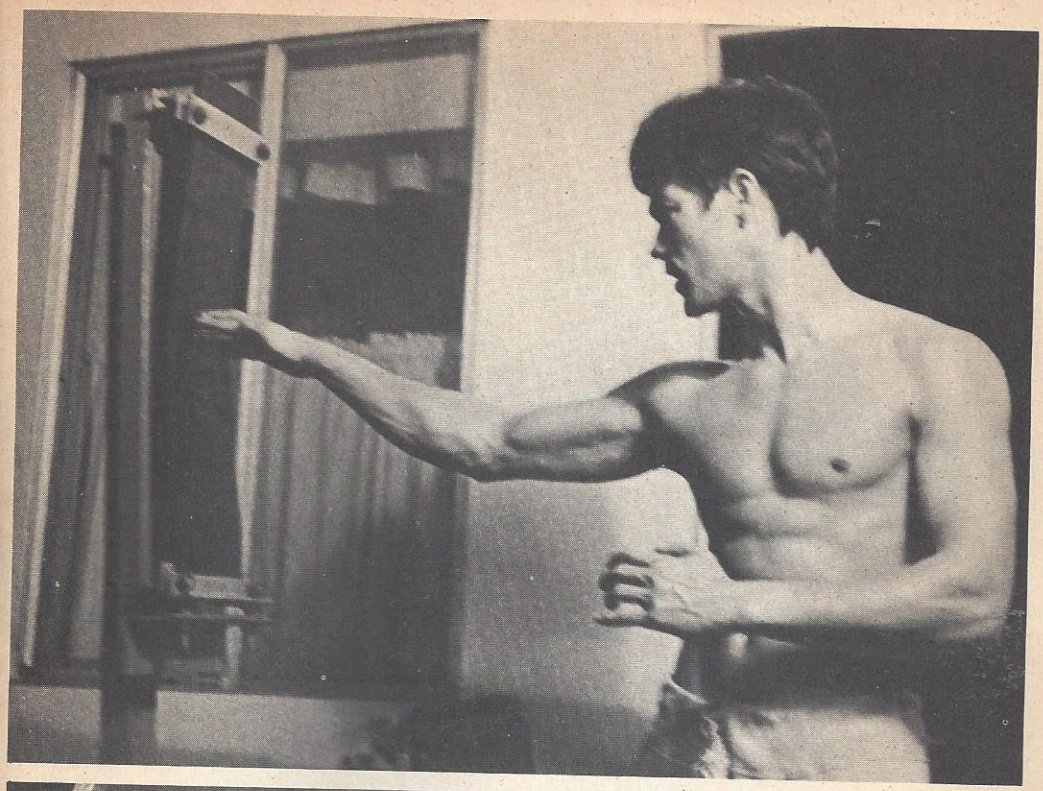
ROUND PUNCHING PAD is used to develop punching power against a moving object. It also teaches the practitioner not to telegraph his blow. Partner will jerk the pad away as soon as he feels blow is coming.

tion is that after the delivery of the punch, the bag will return instantaneously and this will teach you to be alert and to recover quickly."

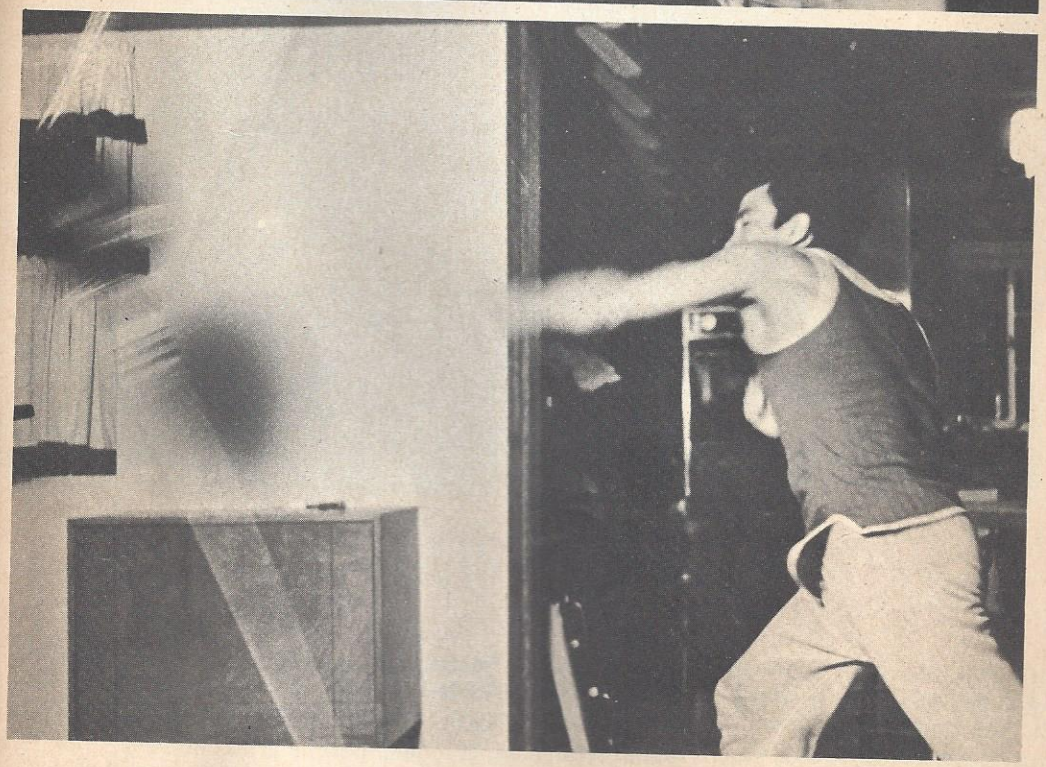
Bruce advises that the bag should not be hit in a rhythmic motion but instead in a broken rhythm. "Actually, fight the bag as if it is your opponent."

The round punching pad Bruce uses for perfecting all the different types of punches and also to practice his hook kick to the face. Bruce's partner can control the height and distance as Bruce strikes toward the moving target. The punching pad is an asset to be used for conditioning and acquiring skill in punching. It teaches one not to telegraph his punches.

The jabbing pad is used to increase speed in jabbing the opponent's eyes. It also teaches one to jab so he doesn't injure his fingers. Bruce has shown his speed in many a karate tournament. So far no one has been able to block his thrust even when



FINGER JAB on a leather strip is applied to develop correct jabbing technique so the fingers will not be injured. This technique also develops speed in thrusting.



OLD FASHION SPEED BAG is handy to improve correct punching and footwork. It also teaches timing and quick reflex as the bag bounces back swiftly as soon as a blow is delivered.

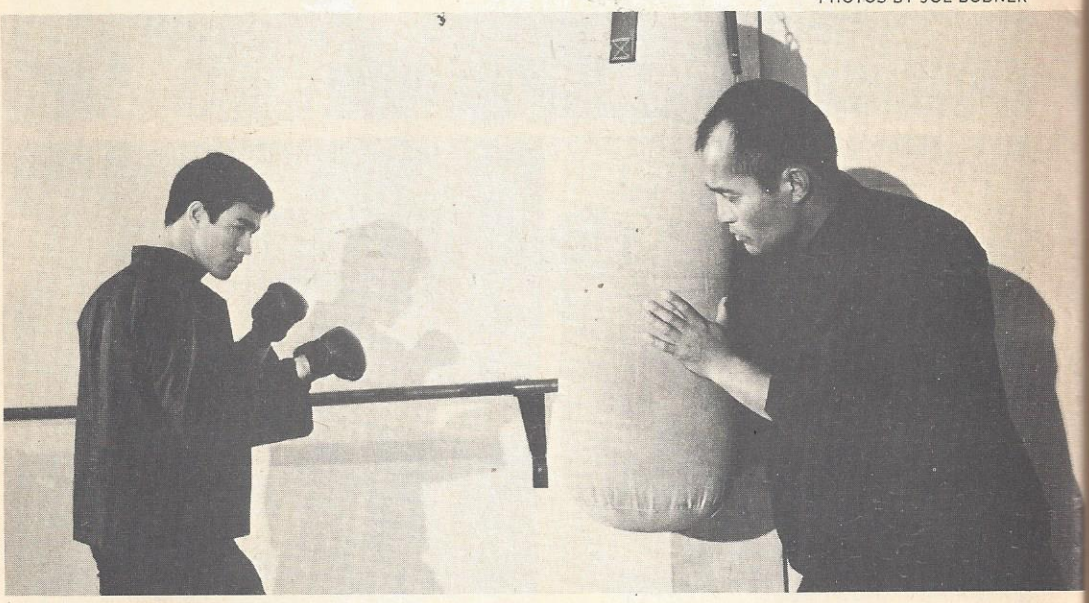
he is moving in from several feet away.

The paper target, a sheet of paper which is hung on a heavy rope or chain at any height, is used to help increase speed and correct application of the body for power. It helps developing hip movement in punching, and also for both side and hook kicking. Another use of the paper target is that it teaches proper distance.

To develop proper distance and penetration against a moving target, Bruce uses a partner either equipped with a body protector or an air bag. His partner can either stand still and take the brunt of the kick, or he can back away from the attack. The former teaches proper application of the kick, especially valuable in teaching beginners. The latter training is to teach penetration. As soon as the partner thinks Bruce will attack, he tries to back away as fast as possible. This practice is valuable to both men; one learns to penetrate and the other to back

BAD HABIT can be developed easily if one is not cautious in training with the heavy bag. Instructor Dan Inosanto watches Ted Wong attacking the bag carelessly.

PHOTOS BY JOE BODNER



CORRECT STANCE in facing the heavy bag. Always cover well before and after attacking the heavy bag. One can develop good habit only if he imagines the bag is a live partner.

away quickly. Many top karatemen who have work-outs with Bruce will attest that they are not able to get away from this simple attack.

The body protector is sometimes used for sharpening the attack. The partner will not attack but will maintain a correct distance in a ready fighting pose. As Bruce begins to attack, he will try to counter, block, or move away. Bruce will have almost the actual feeling of hitting his opponent in a real situation.

Free style sparring with protective equipment heads the list on Bruce Lee's training schedule. "There is nothing better than free style sparring in the practice of any combative art," says Bruce. "In sparring you should wear suitable protective equipment and go all out. Then you can truly learn the correct timing and distance for the delivery of the kicks, punches, etc. It is a good idea to spar with all types of individuals – tall, short, fast, clumsy, etc. Yes, at times a clumsy fellow will mess-up a better man because his awkwardness serves as a sort of broken rhythm. The best sparring partner, though, is a quick, strong man who does not know anything, a mad man who goes all out scratching, grabbing, punching, kicking, etc.

"To me totality is very important in sparring. Many styles claim this. They say that they can cope with all types of attacks. In other words, their structures do cover all the possible lines and angles capable to retaliate from all angles and lines. If this is true then how did all the different styles come about? Also, if they are in totality, why do some use only the straight lines, others the round lines, some only kicks, and still others who want to be different just flap and flick their hands? To me, a system that clings to one small aspect of combat is actually in bondage."

"A martial artist who exclusively drills on a set pattern of combat is losing his freedom. He is actually becoming a slave

SPARRING is the ultimate in Jeet Kune Do. All the conditioning and training is only a mean to this. Bruce feels that sparring is the closest to combat, and feels that a martial artist should wear protective equipment and go all out.

to a choice pattern and feels that the pattern is the real thing. It leads to clogginess because the way of combat is never based on personal choice and fancies. But instead, it constantly changes from moment to moment, and the disappointed combatant will soon find out that his 'choice routine' lacks pliability. There must be a 'being' instead of 'doing' in training. One must be free. Instead of complexity of form it should be simplicity of expression. He should be alive in sparring, throwing punches and kicks from all angles, and should not be a cooperative robot.

"Like water it should be formless. Pour it into a cup, it becomes part of the cup. Pour it into a bottle, it becomes part of the bottle. Try to kick or punch it, it is resilient. Clutch it and it will yield without hesitation. In fact, it will escape as pressure is being applied to it. How true it is that nothingness cannot be confined. The softest thing cannot be snapped.

"Efficiency in sparring or fighting is not a matter of correct, classical, traditional form. Efficiency is anything that scores. Creating fancy forms and classical sets to replace sparring is like trying to wrap and tie a pound of water into a manageable shape of paper sack. For something that is static, fixed, dead, there can be a way or a definite path, but not to anything that is moving and living. In sparring there's no exact path or method, but instead a perceptive, pliable, choiceless awareness. It lives from moment to moment.

"The idea of hard versus soft and internal versus external is not important. The yin and yang is in reality two halves of a whole. Each half is equally important and each is interdependent on each other. If one rejects either the firm or the gentle, this will lead to one extreme. Those who cling to either extreme are known as the physical bound or the intellectual bound. But the formers are more bearable; at least in combat they do struggle."